

## CS 4597.03 Global Folklore

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WF 11:10-12:30  
Journalism 0239

Office Hours: W: 1:30-2:30 CFS Ohio Stadium, Suite 218  
F: 1:30-2:30 Hagerty Hall 434 or by appointment

**General Description:** This course provides an introduction to contemporary folklore from around the world. How do people from all walks of life create meaning and beauty in their everyday lives? How do communities and groups maintain a collective sense of themselves as distinct from other communities/groups, particularly in a period of rapid globalization? What does it mean to respect and conserve cultural as well as biological diversity? Students will begin by learning key concepts of folklore scholarship: culture, tradition, performance, genre, the local/global distinction, the folk/popular divide, the dynamics of the customary and innovative in folklore production. Through an exploration of these concepts students will develop an expansive definition of folklore as the means by which groups both distinguish themselves from and fashion bridges among diverse communities. Additionally, we will explore a set of special topics in folklore through readings and films from different world regions. We will focus on the transmission and transformation of cultural knowledge and practice in situations of want and plenty, peace and conflict.

Please note: This course will involve videoconferencing. We will have two sessions with student at the American University of Cairo, allowing the class to enact global communication strategies as we study global cultures.

Goals:

- Learn the basic concepts of folklore study
- Identify folklore processes in class materials and individual experience
- Take effective notes on lectures, readings, films
- Lead and participate in analytic discussions
- Dialog respectfully and productively with diverse audiences
- Appreciate culturally diverse expressive systems
- Understand the global environment that shapes our everyday lives
- Synthesize in writing the ideas and concepts introduced in class

### **GENERAL EDUCATION GOALS AND LEARNING OUTCOMES FOR CROSS-DISCIPLINARY SEMINARS AND GLOBAL STUDIES COURSES:**

#### **Cross-disciplinary seminars:**

**Goal:** Students demonstrate an understanding of a topic of interest through scholarly activities that draw upon multiple disciplines and through their interactions with students from different majors.

**Expected Learning Outcomes:**

1. Students understand the benefits and limitations of different disciplinary perspectives.
2. Students understand the benefits of synthesizing multiple disciplinary perspectives.
3. Students synthesize and apply knowledge from diverse disciplines to a topic of interest.

**Global Studies Courses:**

**Goal:** International issues coursework helps students become educated, productive, and principled citizens of their nation in an increasingly globalized world.

**Expected Learning Outcomes:**

1. Students exhibit an understanding of some combination of political, economic, cultural, physical, social and philosophical differences in or among the world's nations, peoples and cultures outside the U.S.
2. Students are able to describe, analyze and critically evaluate the roles of categories such as race, gender, class, ethnicity, national origin and religion as they relate to international/global institutions, issues, cultures and citizenship.
3. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

**How these outcomes are measured:**

Broadly, the goals and expected learning outcomes of both Cross-Disciplinary Seminars and Global Studies are fulfilled through reading, viewing and writing assignments. Folklore Studies is itself an interdisciplinary endeavor, informed by theory and research from a number of different fields. Students fulfillment of specific ELOs will be ascertained by an evaluation of a randomly selected weekly written response for each category.

**Course Materials:**

A Course Packet will be available for purchase at SBX, 1806 N. High Street. Hours: 8:45-5:30 weekdays, Sat. 11-5, Sun 11-3.

Journal Articles may be accessed and downloaded through the library website. Go to <http://www.library.osu.edu>. Click on Article search. Type in the author or the title, and you will be directed to an online version. Please be sure to print out a copy to bring to class.

A few materials are not included in the coursepack and not easily accessible through the library are posted to Carmen. They are marked (CARMEN) on your syllabus.

Films will be made available for consultation outside of class through the University's streaming video library: <https://drm.osu.edu> You may wish to rent a

copy from Amazon, Netflix, or another video source as an alternative, as the streaming function is sometimes erratic.

### **Requirements:**

#### **Class Attendance, Discussion and Written Summaries      40%**

Students will be expected to complete readings and prepare a brief interpretive statement and questions on each assigned reading. These serve both as a substitute for entering reading responses on Carmen and as your introduction to class if you are chosen to be discussion leader (See Carmen under “Content,” “Course Mechanics.”). Your statement should set the stage for and end by raising your discussion question. You’ll need to bring a typed copy of the statement and question to class. Handwritten statements will not be accepted. You must hand this statement to your professor before leaving each class. Since active participation in the course is required, no late statements will be accepted. Texts preceded by \*\* in the syllabus do not require summaries. However, if you have questions about these materials, please ask them in class.

If for any reason you are unable to attend class, please submit as an attachment to Borland.19@osu.edu a one-page response to EACH of the readings for that week by Friday. This solution is only allowed three times without affecting your grade.

Students are expected to take notes on readings, films, and class lectures. These notes form the textbook for class and will greatly assist in preparing for the three formal synthesizing papers. Students are expected to actively discuss materials in class—in a discussion-based seminar we all learn together and every contribution counts.

#### **Three 6-8 page synthesizing essays (submitted to Carmen drop box)      60%**

Due dates are listed in the syllabus. These essays provide an opportunity to connect ideas and concepts across readings. They should be analytic and interpretive (not summary), extending your understanding beyond note-taking and discussions. [For help, see sample synthesizing essay in the “Content” “Course Mechanics” area.]

All work must be completed to receive a passing grade in the course. Keep copies of all returned work in a folder for your protection. Always make a backup copy of any work you turn in.

### **Grading Scale: OSU Standard**

**Academic Misconduct:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct”

includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct: [http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp).

**Disability Services:** Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office of Disability Services is located at 150 Pomerane Hall, 1760 Neill Avenue. Telephone: 292-3307; TDD 292-0901; <http://www.ods.ohio-state.edu/>

**Other Difficulties:** If you anticipate having or are experiencing difficulty with any of the course requirements and you would like an accommodation, you **MUST** meet with me in my office to discuss your concerns. The sooner you meet with me, the greater the likelihood that we can together devise a workable plan for your success.

### **Class Schedule [Subject to Revision]**

#### **Week One Introduction to Concepts and Methods**

Aug 27 Introductions  
How to participate in and learn from discussion  
Practice Reading: Dave Hickey, **ROMANCING THE LOOKY-LOOS**  
(from his book, *Air Guitar: Essays on Art & Democracy*)

Assignment:

1. Barre Toelken, The Snails Clues in his *The Anguish of Snails: Native American Folklore of the West*, pp. ix-xii and 1-8.
- \*\*2. Webber, *Folklore Unbound* "Preface and Introduction" 4-10. (CARMEN)

Aug 29 **What is Folklore?**

Practicing Discussion: The Snail's Clues  
(Student-led discussion and reflection)

Assignment:

1. Alex Haley, "Black History, oral history and geneology" in *The Oral History Reader*, eds. Robert Perks and Alistair Thomson, pp. 9-20
- \*\*2. Reading: Sabra Webber "Chapter One," *Folklore Unbound*, 11-26. (CARMEN)

#### **Week Two Continuity across Rupture**

Sept 3 Practicing Discussion: The Oral Tradition  
(Student-led discussion and reflection)

Assignment: Gupta and Ferguson, "Beyond 'Culture': Space, Identity, And the Politics of Difference," in their edited volume *Culture, Power, Place: Explorations in Critical Ethnography*, pp. 33-51.

Sept 5            Practice Discussion: Where is Culture?  
(Student-led Discussion and Reflection)

Assignment:

\*\*1. Tim Corrigan, "Chapter Two: Beginning to Think, Preparing to Watch, and Starting to Write," in his *A Short Guide to Writing about Film*, pp. 18-35.

\*\*2. William V. Costanzo Sugar Cane Alley in his *Reading the Movies*, pp. 161-67.

3. Watch the film *Sugar Cane Alley*. Come to class prepared to discuss the film as it draws on local and global folklore/traditions. Prepare a 3-4 paragraph summary of a specific scene you think is pivotal that you would like to discuss or a specific pattern you have identified in the film, followed by your discussion questions. **No plot summaries, please!**

### **Week Three Folklore in Cultural Texts**

Sept 10            **Film Discussion: *Sugar Cane Alley***

Assignment:

1. Jennifer Schacker Unruly Tales: Ideology, Anxiety, and the Regulation of Genre, *Journal of American Folklore* 120(478):381-400 (Library)

\*\*2. Webber, Chapter 3 of *Folklore Unbound* 1-21 (CARMEN)

Sept 12            **Genre: Student Led Discussion**

Assignment: Regina Bendix, Tourism and Cultural Displays: Inventing Traditions for Whom? *The Journal of American Folklore*, Vol. 102, No. 404 (Apr. - Jun., 1989), pp. 131-146. (Library)

### **Week Four Cultural Display**

Sept 17            **Traditions: Student Led Discussion**

Assignment: Michael Dylan Foster 2013 Inviting the Uninvited Guest: Ritual, Festival, Tourism, and the Namahage of Japan, *Journal of American Folklore* 126(501):302-334. (Library)

Sept 19            **Heritage Tourism: Student Led Discussion**

Assignment: Enid Schildkrout and Donna Klumpp Pido, "Serendipity, Practicality, and Aesthetics: The Art of Recycling in Personal Adornment," in *Recycled, Re-Seen: Folk Art from the Global Scrap Heap*, pp. 152-165. (View in Carmen for Color)

## **Week Five Aesthetic Systems**

### **Sept 24 Adornment : Student Led Discussion**

Assignment: Kirshenblatt-Gimblett, Barbara, 1991. Objects of Ethnography. In *Exhibiting Cultures*, pp. 386-443, eds. Ivan Karp and Steven D. Lavine. Washington D.C.: Smithsonian Institution Press.

### **Sept 26 Objects: Student Led Discussion**

Assignment:

1. Desmond, Jane 1997 "The Native": Body Politics in Contemporary Hawaiian Tourist Shows *TDR* 41(4): 83-109 (Library)

\*\*2. Webber, Chapter 4 *Folklore Unbound* 1-20. (CARMEN)

### **Sept 28 First Essay Due 5 pm** (Synthesis Hickey, Toelken, Haley, Schacker, Bendix, Foster, Kirshenblatt-Gimblett, Schildkrout and Clumpp Pido)

## **Week Six Circulation**

### **Oct 1 Circulating Bodies: Student Led Discussion**

Assignment: Flusty, Steven 2006 Portable Autonomous Zones, pp.185-204 in *Travels in Paradox: Remapping Tourism*, eds. Claudio Minco and Tim Oakes (Rowan and Littlefield).

### **Oct. 3 Circulating Politics: Student Led Discussion**

Assignment:

1. Amy Shuman and Carol Bohmer 2004 Representing Trauma: Political Asylum Narrative, *Journal of American Folklore* 117(466): 394-414. (Library)

\*\*2. Webber Chapter 5 of *Folklore Unbound* 1-14.

## **Week Seven Embodiment/Representation**

### **Oct. 8 Narrating Trauma: Student Led Discussion**

Assignment: Susan Slyomovics, Chapter 2 of her *The Object of Memory*. (University of Pennsylvania Press, 1998)

### **Oct 10 Artistic Refashioning: Student-Led Discussion**

Assignment: Sabra J. Webber and Patrick B. Mullen. Breakthrough into Comparison: "Moving Stories", Local History and the Narrative Turn *Journal of Folklore Research*, Volume 48, Number 3, September-December 2011, pp. 213-247. (Library)

## **Week Eight Advocacy**

Oct 15           **Special Guests: Sabra Webber and Patrick Mullen**

Assignment: Susan Slyomovics, Chapter 3 of her *The Object of Memory* (University of Pennsylvania Press 1998)

Oct 17           **Erasures: Student-Led Discussion**

Assignment: Carl Lindahl 2012 Legends of Hurricane Katrina: The Right to be Wrong, Survivor-to-Survivor Storytelling, and Healing, *Journal of American Folklore* 125(496):139–176. (Library)

## **Week Nine Folklore in Situations of Conflict**

Oct 22           **Narrative and Healing: Student-Led Discussion**

Assignment: Eerika Koskinen Koivisto, Disappearing Landscapes: Embodied Experience and Metaphoric Space in the Life Story of a Female Factory Worker. (Carmen)

Oct 24           **Special Guest: Eerika Koskinen Koivisto (Finland)**

Assignment: Feltault, Kelly. 2006 Development Folklife: Human Security and Cultural Conservation, *Journal of American Folklore* 119 (471):90-110 (Library)

## **Week Ten Circulating Theory**

Oct 29           **Endangered Folklife: Student-Led Discussion**

Assignment: Valdimar Tr. Hafstein, "The Politics of Origins: Collective Creation Revisited," *Journal of American Folklore* 117(465) 2004:300-315. (Library)

Oct 31           **Creativity: Student-Led Discussion**

**Nov. 2           Second Essay Due 5 pm** (Synthesis: Desmond, Flusty, Shuman and Boehmer, Slyomovics, Webber and Mullen, Koskinen Koivisto)

## **Week Eleven Dr Borland at AFS Conference**

Nov. 5           Film *Yacoubian Building* in class

Nov. 7           Finish *Yacoubian Building* in class

Assignment: Do Scene Analysis and Prepare a list of observations, comments, questions for our AUC counterparts

## **Week Twelve**

Nov. 12          **Videoconferencing with American University of Cairo**

### **Meet in Hagerty #145 Videoconferencing Room**

Nov. 14      Movie: *Oh Brother Where Art Thou* (finish at home)  
Assignment: Ruppensburg, Hugh. 2003, "Oh, so many startlements...": History, Race, and Myth in *O Brother, Where Art Thou?* ***Southern Cultures***, Volume 9, Number 4, Winter 2003, pp. 5-26 (Library)

### **Week Thirteen**

Nov 19      **Videoconferencing with American University of Cairo**  
**Meet in Hagerty #145 Videoconferencing Room**

Assignment: Dorothy Noyes, Judgment of Solomon, *Cultural Analysis* 5 (2006): 27-56. **(Carmen)**

Nov 21      **Community: Student-led Discussion**

Assignment:

1. Borland, essay on Comparison
- \*\*2. Webber Chapter 7 of *Folklore Unbound* 1-19. (CARMEN)

### **Week Fourteen: Thanksgiving Holiday/No Classes**

### **Week Fifteen Comparison**

Dec. 3      **Synthesizing Comparison: Student-Led Discussion**

Dec. 5      Course Wrap Up

### **Week Sixteen**

**Final Essay:** (Synthesis—Feltault, Lindahl, Hafstein, Noyes, **AUC sessions**, Ruppensburg, Borland, Webber (*Folklore Unbound*))

**Due: Thursday December 11<sup>th</sup> by 12 noon**